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the greens are yellower and lighter. In the ordinary greens use Antwerp blue, white, light cadmium, ivory black and light red, and shade them with Antwerp blue, burnt Sienna, raw umber, ivory black, a little cadmium and whatever white is necessary. In all cooler and duller greens use permanent blue instead of Antwerp blue, and substitute yellow ochre for cadmium; also use madder lake in place of light red in all cooler tones. In the light warm greens substitute vermilion for light red and use the Antwerp blue and cadmium. To paint this design in water-colors, use the same colors given for the oil painting, with the following exceptions: cobalt is substituted for permanent blue, lamp black for ivory black, rose madder for madder lake, and all white is omitted in transparent washes. An effective background for this design would be a rather deep tone of amber yellow qualified by grays. Make this lighter in value than the plums and green leaves, yet darker than the althea. Shadows may be thrown with good effect upon this ground, and will fall to the right and a little below the plums and leaves. Paint this background with yellow ochre, burnt Sienna, white, raw umber, ivory black and a little medium cadmium.

PLATE 450 is a plaque design—"Geraniums." If to be painted in oils, begin at the top of the plaque with a light sky of cobalt blue, white and yellow ochre, toning it gray at the sides by adding a touch of black and light blue green, and gradually deepening the tone toward the lower part. For the shadows in the blossoms take geranium lake and raw umber; for the lights vermilion, with a touch of white for the high lights. For the stems use very light zinobor green, adding white. For the leaves take permanent blue, king's yellow, and white, with raw umber; for the shadows on the branches, add raw Sienna.

For china painting: Prepare plaque for tracing by rubbing a little turpentine over it with a linen rag; then trace the design on the china, and carefully outline it with gray; when dry put in a background of light gray, adding a little light apple green, making it darker at the sides and lower part. For the flowers take carnation, using crimson purple for the shadows. For the foliage use grass green with jonquil or mixing yellow, for the lightest tints; for the branches use sepia, to which add a little carmine.

PLATES 451, 452 and 453 are designs for a knitting pocket, album-cover and four doilies, from the Royal School of Art Needlework at South Kensington.

PLATE 454 is a plaque design, which may be executed in repoussé metal work or in Longwy decoration.

OF the two designs on page 36 the first may be used for the back of a music-stool or chair, and may be enlarged one half from the given size. The painting may be done either in oil or water-color, or washed in with tapestry dyes and finished with opaque water-color. In the latter case heavy ribbed linen duck should be used. If painted in oil, any suitable material may be selected, such as leather, velvet, felt or canvas. The background is delicate grass green suggesting distant foliage, while the leaves of the rose-bushes in the foreground are stronger and warmer in tone. The roses are pink and red. The statue and pedestal are of a light warm gray stone, relieving the rosy flesh of the little Cupid with the tambourine. His hair is reddish brown, and the scarf floating behind him is pale pink. The girl wears a robe of semi-transparent white, tied with a blue scarf; her hair is bright golden yellow and her complexion fair. The second design, with its quaint little figures, is intended for a little case or handkerchief sachet, and may be painted either in oil or opaque water-colors. For the little case, either leather, kid or canvas is appropriate, while for the sachet, silk, satin or kid may be used. Paint the

sky clear blue, growing lighter as it meets the distant landscape which is a delicate green qualified by grays. The boat is of oak with warm shadows. The water is blue, but grayer and darker than the sky. Make the little figures fair and rosy in color, the hair of one very light golden, and of the other light brown. The standing figure has white drapery with a band of gold around the shoulders. The drapery of the figure sitting in the boat is a light delicate pink. Make the border a tone of grayish yellow with a silver cord painted around the edges, and the conventional pattern in two shades of warm gray, dark and light. The shell is very light gray, like silver, and the fish are also a silvery gray; the dove is white shaded with gray.

#### A NOTABLE EXHIBITION OF DRAWINGS.

THE Grolier Club, an organization of gentlemen interested in the artistic side of the manufacture of books, has already held, in the short time since its formation, several exhibitions of extraordinary interest to book lovers and to amateurs of the decorative arts. Their rooms were thrown open May 29th to display the best collection of original drawings intended for illustration ever brought together in this country. There were modern drawings of the different sorts of work in black and white with which the public had already been made familiar by the annual shows of the Salmagundi Club. But there was also, and it was the most important part of the exhibition, a quantity of drawings in water-color by old-time artists like Blake and Stothard and Westall, and several examples of modern color-work by Walter Crane. These last were designs for one of the nursery books which have made this artist famous. Their bold outlines and strong, flat washes of positive color, intended for reproduction by block printing on the steam-press, contrasted strikingly with the delicate shadings and tintings of the Stothard drawings, which were generally engraved on steel and colored by hand, or on copper, and printed with inks of different colors. It must be said that the old processes gave the better results, but, of course, they were very much more expensive than the new. A number of original drawings by Blake for his "Heaven and Hell," and a copy of his "Songs of Innocence," printed and colored by himself, showed that madman of genius very nearly at his best. An important point to note for owners of the modern reprints of Blake's works, is that, in these, the spirit of Blake's design, and, more remarkable still, of his color, has been very well preserved. As everybody knows, there are fac-similes and fac-similes, and these Blake reprints may be classed with the best possible.

Among the black and white drawings were a few by well-known French artists which demand attention. They were all extremely unlike the rough pen-and-ink and crayon work which we are accustomed to in the catalogues of the Salon. Careful drawing, clean and painstaking, rather than clever manipulation, distinguished them. A pencil sketch, by Lalanne, of a Venetian subject, did, indeed, bring to mind by its cleverness the architectural work of the late Samuel Prout, but, being free from obvious mannerism it threw the latter entirely into the shade. Even Rico, of whom there was an example in pen-and-ink, seemed truthful and unforced. There were drawings by Bouguereau and Vibert, and, in the case with some of the Blake drawings, was a landscape etching by Victor Hugo. A study by Jacquemart of a group of Japanese art objects suggested a comparison with a drawing of a bronze incense-burner by Mr. Brennan, from which the American artist came off triumphant. Mr. Brennan's "Colonial Tea-party," pen-and-ink; Howard Pyle's "Story of Siegfried," gouache; Will Low's "Mercury and Lamia"; Homer Martin's delicate landscape drawings in sepia, and Mr. Reinhart's characteristic German

sketches, were among the best works by American artists. But the contributions of Mr. Abbey, whom, it appears, we must in future, share with our transatlantic friends, were, by common consent, reckoned the gems of the black and white display. They were a wash drawing to illustrate Goldsmith's "She Stoops to Conquer," and a pen-and-ink sketch of a scene from "The Good-Natured Man," and in dramatic point and purity of line they are far superior to anything he has before done, while nothing of his customary graceful touch is missing. Some few drawings on wood by Vierge, La Farge and Bolles served to show how completely this sort of work has fallen into disuse.

A MORE than usually interesting exhibition of students' work was lately held at the school of Mr. Carl Hecker, in Fourteenth Street, New York. It consisted of drawings from the antique, portraits, paintings of still life, genre subjects in oils, and studies in all the branches of art commonly taught in a thoroughly appointed private school. There was abundant evidence of the sound and careful training which the pupils had received, the average merit of the drawings in the cast class being considerably higher than at the exhibitions held by certain public institutions. A noticeable feature of the affair was the proportion of work which might be said to have some commercial value. There were in particular some very neatly executed portraits in water-colors and some good still-life studies in oil by Miss May Cushing and Messrs. Bigelow, Colby and Jackson. Mr. Kastendeik, another of Mr. Hecker's pupils, had a composition in oils in the manner of J. G. Brown, a girl drinking at a pump, which was, perhaps, the most advanced work in the two exhibition rooms.

THE award of prizes last month to pupils of the Woman's Institute of Technical Design, at 112 Fifth Avenue, was made the occasion of an interesting display of drawings and of finished and unfinished work. The method of teaching in the Institute seems to be to combine practical work with the making of designs as soon as a little knowledge of drawing and color is attained. The results have been good, the best designs shown being those of some objects in silver, copper and brass repoussé. Those for embroidered portières were, however, exceptions to this rule, for, being very naturalistic—much more so than Japanese hangings usually are—they formed pictures of a sort which must be destroyed by the folds of the drapery. A design of chestnut branches, with orioles and hanging nest, which took the prize in this division, was very effectively considered as a picture in needle work; as was also a painting of magnolia blossoms on blue silk. The only conventional design of this sort was a mere wild scattering of wheels and whorls. Some good designs for carpets, oil-cloths and wall-papers were exhibited, including one for a Brussels carpet, with dark blue ground, and flowers in three tones of red, and one of green, showing a distinct idea of what is required in a drawing for a woven fabric. The designs for stained glass were the worst, many of them being full of useless work. A sketch of seaweed and fish, two of jonquils and one of an ecclesiastical design for a small circular window, were free from this defect. Generally speaking, the best designs were either purely geometrical or very naturalistic, the pupils seeming to have learned very little from their studies of conventional form. The ability to fit the ornament to the object to which it is to be applied was apparently best developed in the case of a few of the workers in repoussé, whose nasturtium flowers and leaves were gracefully distributed around their cream ewers, basins and coffee-pots. The treatment of color was quite uniformly satisfactory, rich and subdued harmonies being the rule.

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